AUGUST
SEPTEMBER
1939

PHOTO SPOTLIGHT

PUBLISHED BY
EASTMAN KODAK STORES, INC.
MADISON AVE. AT 45TH ST., 235 W. 23RD ST., NEW YORK, N. Y.

For Accuracy, Durability, and Economy, Buy Eastko Trimmers

THESE trimmers are built to give you the longest possible satisfactory service for the money you pay for them. They have an iron supporting base, hardwood bed, and fine steel knife and cutting edge. The knife is held to the cutting edge with a spring, which also holds the blade in a lifted position. Prices are moderate: No. 3, 10-inch, $6.50; No. 4, 12-inch, $7.50; No. 5, 15-inch, $8.50. Transparent Trimming Gauges, 1-inch, are 75 cents each. Wide Margin Gauges, 2 ¼-inch, for Nos. 4 and 5 Trimmers, are $1.50 each.

EASTMAN KODAK COMPANY, Rochester, N. Y.

NEGATIVE ON EASTMAN
SUPER-XX PANCHROMATIC FILM

New...Century Master Studio Outfit

RETAINING all of the mechanical advantages of the Century Studio Outfit, including finely fitted adjustments which make for easy manipulation, this new outfit has been redesigned and with its blended walnut finish, deep red bellows and brown metal parts will lend grace to any studio.

The new stand has extra large rubber-tired ball-bearing swivel casters, which are easily moved about on any surface, including rugs. Concealed under the top are two compartments each of which takes six 8 x 10 or smaller double film holders. The platform which is furnished with tripod screws for firmly attaching the camera may be lowered within 23¾″ from the floor, raised to 47½″ and tilted 52 degrees upward or 6 degrees downward from horizontal.

Camera bellows 36″ long, lensboard 9″ x 9″.

Century Master Studio Outfit, complete with Studio Stand and No. 1 Century Sliding Ground Glass Carriage, for making full and "two-on" 8 x 10 and 5 x 7	$215.00
Accessory Focusing Hood with supporting frame	14.50

Extended Payments if Desired or 10% *Cash Discount*

EASTMAN KODAK STORES

DEVOTED TO THE INTERESTS OF
PROFESSIONAL PHOTOGRAPHERS
VOLUME XVIII • NUMBER 1
AUG.—SEPT., 1939

THE CUSTOMER'S FIRST IMPRESSION

WHEN you walk into your reception room in the morning, try to see it as if for the first time. This is not easy but it is worth attempting. Imagine you are in another city, visiting another photographer, and wondering what his studio will look like.

What is your impression? Does this room you have stepped into appeal to you? Stop and look around. Is it beautiful, neat, well arranged? Does it set off its specimens of photography to advantage?

You probably realize it is not perfect, and you know why, but do your customers know? Of course they don't and they will not bother to think it out, as you do. They merely get a good or a bad impression of you and your work.

Most reception rooms are overcrowded. You have an affection for some of your older specimens and do not discard them as new styles come along. You don't realize how quickly a woman can detect an outdated style, so change the old for the new, even if you don't like the new as well. You don't notice the crowded condition because you see it every day, or you pass through without seeing. Take notice.

Undoubtedly the best method of storing sample prints is in an album or cabinet. They are out of sight until wanted, and can be kept clean and in order. It's a bad idea, aside from looks, to have a great array of sample prints in sight. The woman of forty is sure to see a picture of a girl of twenty that appeals to her, and she will expect you to make her picture look just as young and beautiful. With your samples out of sight you can show her the samples you

want her to see—the kind of pictures you can make for her.

A great array of pictures looks cheap. By having your samples in albums or portfolios you can handle them one at a time, as if each one were a jewel. It gives an impression of their value, and the prospective customer has respect for you and your work.

The decoration of the reception room should be simple. An excess of ornament, or even a pronounced pattern of wall covering makes it difficult for you to show your prints to the best advantage. The furniture should be little and good—a few chairs, a table, and the necessary accommodations for your specimens are all that is needed.

If possible, have some flowers about the room. Your clients will appreciate them and an appreciative mind goes a long way towards good orders. For this reason, if for no other, time and money spent on the reception room is a good investment.

A QUICK SELLING, BIG PROFIT STUDIO ITEM

AN article in a recent issue of Abel's "Professional Photographer" hit the proverbial nail on the head in suggesting what photographers should do to sell more frames. "Sleeping Beauties Don't Pay Your Rent" was the title, and the advice given was to get rid of old stagnant stock and handle the new and fast-selling frames now available.

The fact that some photographers do a big volume of frame business is proof that the business is to be had. The logical conclusion, then, is that those who do not sell frames do not have a suitable stock, do not make the necessary sales effort, or happen to be poor salesmen.

Mr. Abel is quite right in placing much of the blame for small sales on old, outmoded frames, and a lack of stock of modern styles in the necessary range of prices. It would be much better to take a big loss on old stock and start fresh with a new line, than to hold on to the old and make practically no sales at all.

The beautiful frames you can buy today, at very reasonable prices, can be sold to almost every customer who buys even medium-priced portraits. You can sell a good 8 x 10-inch metal frame with easel back at $1.50 and make a gross profit of 100%. The very best of the popular priced frames average around $3.00 and they are beauties.

Of course you can buy much more expensive frames of solid silver, such as are sold by the jeweler, but you don't have to make excuses for the modern metal frames that sell at the prices we have mentioned. They are excellent values—as good or better than those sold by the department stores, and you should be the one to sell them.

If you have a stock of high-priced frames and have come to the conclusion that people won't buy them,

get the kind that people will buy. Then make it a rule to show these frames to every customer, regardless of the amount they spend for portraits. Make a real effort to sell at least one frame to every one who buys photographs.

If you have a stock of expensive frames you can't sell, mark them down and get rid of them. Sell them below cost, if necessary, for it costs money to hold them when new stock will turn over and make a nice profit. But you must have the new frames in order to sell the old.

Show sample portraits in frames. Make displays in frames. Have prices plainly marked on frames. They surely won't sell if you keep them in a glass case without pictures in them. Use the argument that the gift of a photograph is not complete without a frame. If a picture is given to father for his office desk, it should be in a frame. If it isn't, he will have to buy a frame, and in all probability it won't be purchased from the photographer. The same is true of any gift photograph. The person to whom it is given should not have to buy a frame for it. The gift is much more acceptable, and appreciated, when it is complete in a frame.

You probably don't realize just how much net profit there can be in a well developed side line of frames. The investment is small, gross profit is big, and sales cost is not large. No labor is involved. The modern metal frame has a velvet, sliding easel back which permits the print to be slipped into the frame, and the back inserted. It is done so easily, and quickly, that the portrait of the customer can be shown in several different frames, by the receptionist herself.

Can you think of any more simple way to add a dollar profit to an order? No additional labor is involved and no material used except the paper and string for wrapping the purchase.

If you are not selling frames, or not enough frames, do something about it at once. The most important thing is to have the right line of frames at the right prices. We shall be glad to send you an illustrated catalog of Majestic Metal Frames, from which you can easily make a selection. They are all quick-selling, attractive styles, in the best of taste, and quality and price are right. Just make up your mind to sell a frame to every customer, and do it.

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KODAK TRANSPARENCY ENLARGER

THIS new enlarger makes enlarged negatives from 35 mm. and Kodak Bantam positives on 616 Kodak Roll Film. It magnifies 2.4 times, making enlargements from 24 x 36 mm. to about 2⅛ x 3⅛ inches; and from 28 x 40 mm. to about 2¼ x 3⅝ inches.

Transparencies may be in Ready-Mounts, in 2 x 2-inch glass slides or, if in strips and unmounted, may be inserted in removable aperture plates.

For the average Kodachrome transparency, using a No. 1 Photoflood lamp in a reflector 5 inches from the diffusing glass, with Super-XX Film expose approximately 5 seconds; with Panatomic-X Film, 20 seconds.

A filter frame containing three Wratten Filters, No. 29 (Red), No. 49 (Blue) and No. 61-N (Green), and with a vacant space for the addition of any other color desired, is included, which may be inserted in a slot provided in the mount.

The price of the Kodak Transparency Enlarger, with Filters, is $18.50.

A METER TO READ THE COLOR OF LIGHT

THE Eastman Color Temperature Meter, illustrated on the next page, has been designed to permit the photographer who uses Kodachrome to read the color temperature of various light sources. The color temperature determines the color quality of light, and so affects the color of the subject on which it falls, and the resulting Kodachrome transparency. Knowing the color temperature of a light source, it is possible to compensate for any color variation from a required standard.

Daylight Type Kodachrome Professional Film is standardized for a color temperature of 5400° K (Kelvin), and Type B Kodachrome for a color temperature of 3200° K. Beautiful Kodachromes are being made every day without the use of a Color Temperature Meter because the light used usually approximates these temperatures for which the two types of Kodachrome Film are balanced.

When the professional photographer has a job which demands that the color reproduction be as accurate as possible, it is then that the Color Temperature Meter is of real value. It should be understood that this meter has nothing to do with exposure—is in no sense an exposure meter—and is of no value unless the operator has normal color vision.

You know from experience how color responds to light. You look at a suit of clothes under artificial light and it may look black. Take it into daylight and it is blue. Artificial light contains less blue and more red than daylight, so it has been necessary to make Kodachrome Film of one type for daylight and of another type for artificial light.

There is such a wide variation in light, especially in artificial light, that Kodachrome Professional Film Type B was standardized for the kind and temperature of light most frequently used by the professional photographer—high efficiency, clear globe tungsten lamps having a color temperature of 3200° K.

There are a number of things, however, which will change the temperature of these lamps, and just here is where the Color Temperature Meter is of value. A reading of the color of the light is taken, and if it indicates a temperature above or below 3200° K, it may be corrected in one of two ways. A change may be made in the line voltage, if such means are available, or compensating filters may be used to correct the color of the light entering the camera.

If the lamps you use are old, or if they are of a higher voltage than the current delivered on your line, your light will be too red—will have a color temperature under 3200° K. If your lamps are new and have a lower rated voltage than your line delivers, their light will be too blue, because their color temperature will be over 3200° K. The Color Temperature Meter will show you these light variations and enable you to correct them.

For those who do not have equipment for varying line voltage, the

Eastman Color Temperature Meter

alternate method of correction is by the use of filters. Seven filters, known as Eastman Color Compensating Filters, are supplied for correcting the color of the light. By using these filters with the meter, the one which gives the proper correction is selected and this filter is then used over the lens of the camera. The set of seven compensating filters is supplied separately.

Kodachrome will reproduce colors with great fidelity, but only when the color of the light is correct for the color balance of the film. The Color Temperature Meter offers the means of determining when you have the correct color of light.

The price of the Eastman Color Temperature Meter, including leather case, a standard candle for effecting a calibration for the vision of the individual user, an Accommodation Adjustment Filter, and six sheets of Eastman Color Temperature Test Paper, is $27.50.

Prices for the set of seven compensating filters are as follows:

Gelatin Film	
2 inches square	$ 3.15
3 inches square	7.00
In B Glass Unmounted	
2 inches square	18.50
3 inches square	30.00
Eastman Color Temperature Test Paper, carton of 12 sheets	.30

Extreme speed and long scale gradation, characteristics not ordinarily associated in the same emulsion, are both present in Eastman Ortho X and Eastman Tri X Panchromatic Films. Use them for difficult portrait or commercial subjects.

Studio Lights

PERKINS "Hi-Power" General Studio Floodlight Units may be suspended from the ceiling or used on stands. They can be arranged to surround the subject with soft indirect, reflected general illumination to form a basic lighting which can easily be built up by the use of modeling lights and spotlights.

The focusing Mogul socket accommodates the various size photographic Mazda and Photoflood lamps. An adjustable ventilating deflector and roller-type diffuser are included.

Price each unit (without lamp) - $42.50
Caster Base Stand equipped with toggle switch and service cord - - - - - - - 25.00

Price as shown, $55.50
Spun Glass Diffuser, $7.50

Perkins New Model Studio Modeling Light

"Hi-Power" Floor and Back Lite

Price for No. 1 Photoflood or T20 Lamps, $10.00. For No. 2 Photoflood, $12.50

Perkins Sunspot

Price, $30.00

Extended Payments if Desired or 10% *Cash Discount*

EASTMAN KODAK STORES

THE MEANING OF GAMMA

ONE hears a great deal of talk involving scientific photographic terms these days, largely because many new photographic processes depend upon photographic accuracy for their success. As a result, the terms used in laboratories in measuring the various properties of sensitive photographic materials, such as contrast, exposure latitude, color sensitivity, speed, development rate, etc., all of which come under the general head of sensitometry, have come to be used by many photographers.

The most common of these terms is "gamma" which is simply the measure of negative development contrast, irrespective of subject contrast. Whether you know it or not, if you use a developer which you have found suitable for the results you wish to obtain, and you develop for a fixed time at a certain temperature, you get the uniform gamma you desire in all of your negatives. We will assume you develop to a gamma of 0.8.

Since you probably have no instrument to measure gamma, you must get your results by trial and error, or by comparing developed negatives with a standard negative, which you have found has the contrast you desire for the paper you use in making prints.

You can readily see, however, that your idea of correct contrast cannot be conveyed to another, nor could a laboratory report be made clear without a definite measure. So a densitometer measures contrast and expresses it as gamma.

Up to a certain point, gamma increases as development proceeds. Gamma may be plotted against development time and the resulting time-gamma curve may be used to determine correct development time for negatives of any desired contrast.

Gamma also increases with agitation during development, with higher temperatures, or with increased developer strength or freshness. The effect of these and other factors is readily analyzed in the laboratory by accurate measurement.

Gamma should not be confused with density. A negative which is underexposed is lower in contrast as well as in density than a fully exposed negative. On the other hand, a negative which is greatly overexposed is below normal in contrast, but if fully developed has very high density.

The emulsion contrast of the film you use is an important factor in governing the gamma of the negatives you produce. Eastman negative materials range from low contrast Portrait Panchromatic and Super-XX Films, through higher contrast materials such as Super Panchro Press, to the high contrast Eastman Process Films, intended to yield black-and-white negatives completely lacking in intermediate tones.

Thus, where with recommended development the Portrait Panchromatic gives a gamma of 0.7, and the Super Panchro Press a gamma of 1.0, the extremely contrasty Process

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Films will give two or three times as much contrast—gammas as high as 2.0 or 3.0.

The nature of the developer has a very marked influence upon the contrast of negative results. With DK-50 developer, five minutes development of Super Panchro Press will give a gamma of approximately .6 while in the same time the D-19 developer gives a gamma of .9, and with longer development will go as high as 1.6. Thus, if you have occasion to use one film, such as Super Panchro Press, for general commercial work, use the DK-50 developer for low contrast, and if you photograph a subject that demands extreme contrast, use a developer such as D-19 which will give you negatives having a higher gamma.

The foregoing should give you a clear idea of a technical term which has often been misunderstood. It is quite important, however, as it is the only measure of one of the most important things in photography—negative contrast.

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WRATTEN TRICOLOR MATTE PANCHROMATIC ANTI-HALATION PLATES

In addition to Wratten Tricolor Panchromatic Antihalation Plates, we are now in a position to furnish Wratten Tricolor Matte Panchromatic Antihalation Plates.

These plates are the same as the present Tricolor, except that a matte material is incorporated in the emulsion.

They are supplied in the same sizes and at the same prices as Wratten Tricolor Panchromatic Antihalation.

Advertising Display Suggestion

RADIANT with health and happiness of vacation days, it's the ideal time for a new portrait—before school begins.

THE HYLAND STUDIO

Print Straighteners

EASTMAN PRINT STRAIGHTENER, MODEL C

THE Eastman Print Straightener is one of the simplest and most practical devices ever offered the photographer and photofinisher. It straightens single- and double-weight prints up to 14 inches wide, as fast as they can be fed, as well as Cirkut prints. The motor-driven conveying belt moistens the faces of the prints and vapor from an electrically heated water trough is applied to their backs, rendering them so pliable that they come from the straightening roller absolutely flat and without possibility of cracking.

Price, $175.00

PAKO PRINT FLATTENER

FLATTENS prints up to ten inches wide, quickly and safely, by passing them through two sets of moving belts moistened to prevent cracked emulsions. An adjustable hand lever takes care of prints of any weight and also permits slight reverse curl for mounting.

Price, $150.00

RISE PRINT STRAIGHTENER

A MODERATELY priced, efficient straightener of revolving belt type. Excellent for taking the curl out of double-weight prints before mounting.

4A Motor-driven, for prints up to 12 inches	$45.00
6A Hand-driven, for prints up to 12 inches	24.00
5A Motor-driven, for prints up to 18 inches	65.00

Extended Payments if Desired or 10% *Cash Discount*

EASTMAN KODAK STORES

MODERN LIGHTING IN PORTRAITURE

ANYONE who has watched the evolution of photographic portraiture during the last twenty years will have noticed a great revolution in the methods of lighting most generally employed.

Front lighting is displacing side lighting, brilliance taking the place of harshness, modeling has become more pronounced. The old idea that a vivid side light and deep shadows are necessary to obtain life in the print is giving place to a much truer conception of the matter.

The modern method is to light the subject in such a way that there are no blank patches, either of highlight or shadow, and to obtain the sense of projection in the print by the soft rendering of every shadow, every curve, every change of skin texture.

This of course requires a soft light, yet one with sufficient sparkle to avoid any suggestion of flatness.

So-called front lighting, properly managed, will do all this. It will give finer likeness than will any other light, because likeness depends upon subtle detail easily lost in a strong, harsh light. It will give pleasing pictures because it does not cut the face in two separate halves, as a strong side light does, but allows of composition in the best sense of that much abused word. Incidentally, a soft front light permits of very short exposures, because such shadows as are there are luminous.

Possibly the general public is not yet educated to an appreciation of art in photography, but it does appreciate likeness. And though it may not know why, it will choose the type of work which shows the whole character and likeness of the face, with nothing lost in blank highlights or empty shadows.

A study of the work of the old masters or of the best modern portrait painters will show that this is the light which they used most frequently. And though painting is not necessarily better "Art" than photography, we can learn much from a study of it, because the brush artist is not so tied down by conventionally designed studios, and by the limitations of his materials, as the camera artist has been. So it is interesting to notice the type of lighting favored by painters for the making of portraits that are both likenesses and pictures.

The old type of studio lighting was evolved in the quest for speed and for a lighting which the limited materials of that day could reproduce. Modern high speed emulsions have made a fast light unnecessary, because the photographer no longer depends upon daylight, while the advent of such films as Eastman Super Sensitive and Portrait Panchromatic has made it possible to render faithfully the most delicate lighting effects.

The great beauty of front lighting is its delicacy, the roundness of highlights and the natural gradations in the soft shadows. It will be obvious that if your material is not capable of rendering the finest shades of difference, much of your skill in lighting will be wasted.

Supplementary lights, usually in the form of spotlights or modeling lights, are increasingly necessary for special effects, and a soft general lighting is essential for successful work of this kind. Such lights enable you to paint delicate or brilliant highlights on your sitter's face just as and where you will. They are a great power in your hands, but need careful application.

There is one important precaution that must be observed. Do not overexpose your negatives. Nothing will so quickly destroy the gradation of a soft lighting as overexposure.

NEW SAFETY BASE PROFESSIONAL FILMS

THE following nitrate base films are hereby discontinued:

Eastman Commercial
Eastman Commercial Ortho
Eastman Process
Eastman Portrait Panchromatic
Eastman Super Sensitive Panchromatic

These films have been superseded by corresponding emulsions having safety base, as follows:

Eastman Commercial by Eastman Commercial Safety Film.

Eastman Commercial Ortho by Eastman Commercial Ortho Antihalation Safety.

Eastman Process by Eastman Process Antihalation Safety.

Eastman Portrait Panchromatic by Eastman Portrait Panchromatic Antihalation Safety.

Eastman Super Sensitive Panchromatic by Eastman Super Sensitive Panchromatic Antihalation Safety Film.

Eastman Commercial Safety and Eastman Commercial Ortho Antihalation Safety Films are new listings, which will be supplied in the same sizes and at the same prices as those formerly applying to the corresponding nitrate brands.

HARD RUBBER PHOTO TRAYS

THESE trays are a decided improvement in appearance and strength over any hard rubber tray now or heretofore available. The well-known chemical properties of hard rubber assure clean, safe results with all solutions. Prices are lower.

4 x 5-inch	$ .60
5 x 7-inch	.60
8 x 10-inch	.90
11 x 14-inch	1.85
14 x 17-inch	3.00
18 x 22-inch	7.00
20 x 24-inch	8.00

Tripods

CROWN TRIPOD

MADE in 4 sections, of selected cherry; expansion brackets prevent side play. Extra tripod socket in top.

CROWN TRIPODS	LENGTH CLOSED	LENGTH EXTENDED	PRICE
No. 1	16¼ in.	4⅓ ft.	$10.00
No. 2	17¼ in.	4⅔ ft.	11.00
No. 4	20 in.	5½ ft.	13.50

PROFESSIONAL TRIPOD

SIMILAR to the Crown but in 3 sections. For 14 x 17 or smaller cameras. Closed, 24½ in.; extended, 5 ft. – –$22.00

CROWN COMPACT STAND

A STRONG but light tripod; center post of brass tubing, legs are wood. Has tilting head and may be raised to 53″ or lowered to 26½″ from floor.

Price, $20.00

EASTKO TRIPOD

STRONG and rigid, yet moderately priced. Made of selected cherry, dark mahogany finish, legs in three sections. Tripod screw adjustable for deep or shallow sockets. Length closed, 21½″; extended, 53″; head, 4½″.

Price, $8.50

CROWN TILTING TRIPOD TOP

THE camera attached by a tripod screw to the upper block may be tilted at any angle and locked. An especially useful device for photographing vertically.

Fits Crown Tripods of corresponding number.

No. 1	No. 2	No. 4
$3.75	$4.00	$4.50

EASTMAN TRIPOD BRACE

CONSISTS of three adjustable brass arms joined at the center. Clamps at the outer ends grasp the tripod legs and prevent collapse of the tripod when lifted for moving.

Price, $1.75

Deardorff 11 x 14 Commercial Studio Outfit

THE result of years of study in practical use, this sturdy, all-purpose camera has all adjustments necessary for exacting commercial photography. Its versatility is apparent in the following specifications.

CAMERA FRONT—Double swing; universal shifting, with 7-inch square lensboard.

CAMERA BACK—Double swing; completely reversible, taking Eastman 11 x 14 film or plate holders.

BELLOWS—Of 75-inch draw, in large and roomy sections permitting the use of all swings even at full extension. Two sections are instantly removable for wide angle work.

CAMERA BED—Front and back extensions attached to bronze shoes slide smoothly on steel tracks in the camera bed and are clamped rigidly after focusing.

WOODWORK—Solid genuine mahogany, finished in waterproof wood lacquer.

OPERATION—Both front and back swings and focusing controlled from back of camera.

Deardorff Commercial Studio Camera	$425.00
11 x 14 to 8 x 10 Reducing Back	30.25
11 x 14 to 5 x 7 Reducing Back	30.25

The Deardorff Commercial Studio Stand is ideal for angle shots, the camera table swinging all the way around at any height. Adjustments are easily accomplished at any position and firm locks provided.

Rigidly constructed and, with the exception of the camera table, entirely of metal, yet easily movable on its four ball-bearing casters. Adjustable screws raise stand off casters and permit leveling on uneven floors.

Floor space occupied is 3 x 3½ feet. Available in three heights, including table and tripod screws.

8 feet	$300.00
10 feet	325.00
12 feet	350.00
Crating Charge, extra, net	12.00

Extended Payments if Desired or 10% *Cash Discount*

EASTMAN KODAK STORES

NEW GOODS

AN EFFICIENT FOLDING REFLECTOR

THE Eastman Folding Photofoil Reflector is a new portable portrait reflector. It is made up of thin, narrow, aluminum foil-covered sections that are cemented to a piece of cloth backing material. An adjustable stand supports the reflector and holds it at various heights and angles. Both the reflector and the stand may be folded into a small space.

The aluminum foil surface of this reflector is considered superior to the cloth reflector of the Eastman Home Portrait Reflector, for it will reflect a greater proportion of the light and will not soil with age. The price is $16.50.

FILTER BOOK

"WRATTEN FILTERS" is a 39-page booklet dealing with the subject of filters from both theoretical and practical standpoints, which should be of interest to the commercial photographer.

Diagrams and illustrations in black-and-white and color supplement the text and demonstrate the use of various filters and the Kodak Pola-Screen. Reference tables are included to aid in the selection of the proper filter for a given need. Tables of combination lens attachments and filter factors are also included.

The "Specifications" treat each filter individually, giving all data concerning its use. The filters so covered are—K-1, K-2, X-1, G, A, F, B, C5, Tricolor Sets, CK-3, and Kodak Pola-Screen Type IA.

The book is nominally priced... fifteen cents.

EASTMAN HARD RUBBER TANK 5 x 7

THE design of the Eastman Developing and Fixing Box No. 2 for eight 4¼ x 6½ or 5 x 7 films or plates has been changed to improve its appearance and reduce the price. Constructed of hard rubber, the new style has the same inside dimensions as the former box, but the thickness of the walls has been increased from ⅛-inch to 3/16-inch. Side panels have stippled finish. The tank holds one gallon of solution. Priced at $3.25, it will be known as Eastman Hard Rubber Tank 5 x 7.

The Floating Lid formerly listed for No. 2 Eastman Developing and Fixing Box will be supplied for this new model at the same price... $1.20.

KODAPAK SLEEVES FOR NEGATIVES

KODACHROME PROFESSIONAL FILM transparencies when returned after processing are protected by a Kodapak Sleeve. A number of photographers having seen these Sleeves have expressed a desire to obtain them for the protection of black-and-white negatives. They can be supplied on special order in packages of 100 as follows:

For negatives

2¼ x 3¼	$2.25	11 x 14	$6.00
3¼ x 4¼	2.40	45 x 107 mm.	2.25
4 x 5	2.55	6.5 x 9 cm.	2.30
5 x 7	2.90	6 x 13 cm.	2.40
8 x 10	4.00	9 x 12 cm.	2.50

NEGATIVE ON EASTMAN
PORTRAIT PANCHROMATIC FILM

RETOUCHING SOME OLD ONES

Entries in a small boy's diary:

February 24—Got an airgun for my birthday.

February 25—Snowing. Can't go hunting.

February 26—Still snowing. Can't go hunting.

February 27—Still snowing. Shot at Grandma.

•

"My daughter wants a roll of No. 120 camera film."

"Regular or Verichrome?"

"What's the difference?"

"The Verichrome is a much faster film than the regular, but it is five cents higher."

"Give me the regular. My daughter has plenty of time."

•

A doctor had an urgent phone call from a gentleman saying his small son had swallowed his fountain pen.

"All right! I'll come at once," rereplied the doctor. "What are you doing in the meantime?"

Whereto came the unexpected reply: "Using a pencil."

The young man grasped the handrail of the last car and swung himself up to the rear platform, gasping for breath. It was plain that he was quite winded. A bronzed, heavy-set middle-aged man eyed him with disfavor.

"When I was your age, young man," he remarked, "I could sprint down the station walk and catch a train without puffing like that."

"Yes, but I . . . missed this one . . . at the . . . last station," panted the new arrival.

•

"Girls," said a man to a bevy of pretty girls of his acquaintance, "I've got a man I want you all to meet." And thus they replied:

The athletic girl: "What can he do?"

The chorus girl: "How much has he got?"

The literary girl: "What does he read?"

The bachelor girl: "Is he married?"

The religious girl: "What church does he go to?"

The stenographer: "Where is he?"

REFINISHES . . . PROTECTS . . .

Kodacoat Paint

KODACOAT is a waterproof, chemical-proof, preservative paint that may be used for lining or patching trays, tanks, sinks, or drains. It may be used for protecting any surface against the action of acid or alkaline photographic solutions, including reducers or intensifiers. Supplied in glossy black.

Kodacoat, ½ pint	$ .45
Kodacoat, 1 pint	.75
Kodacoat, 1 quart	1.25
Kodacoat, 1 gallon	3.50

EASTMAN KODAK STORES

Striking New Styles for School Work

THE MAESTRO THE PLAZA

THESE are two of many splendid styles, especially suitable for school work, contained in the following Sample Sets offered through your stockhouse:

SCHOOL SAMPLE SET E — An assortment of 34 Easels and Folders, 3 x 4 size only. $1.00 Postpaid.

SCHOOL SAMPLE SET FD — An assortment of 35 Easels and Folders, 3½ x 5 size only. $1.15 Postpaid.

These sample sets will help you get your share of the coming school picture business.

EASTMAN KODAK COMPANY

(TAPRELL, LOOMIS DIVISION) CHICAGO, ILLINOIS

THE NEW IN PROFESSIONAL KODACHROME

New Sizes:

In addition to sizes previously announced, we can now supply Kodachrome Professional Film Daylight Type and Type B as follows:

	Per Box of 6
2½ x 3½-inch	$4.25
45 x 107 mm.	3.90
6 x 13 cm.	5.00

Prices include processing and return transportation by second class postage to customers in the United States, except where less than 3 films are sent in when a net service charge of 50 cents per shipment will be made.

If film is to be returned by first class or air mail, the necessary postage should be included. Processing at Rochester only.

Duplicates:

KODACHROME duplicates can now be produced from 35 mm. and Professional Kodachrome transparencies; also 35 mm. size duplicates from Bantam originals, reduced so that the entire original Bantam frame is reproduced in 35 mm. size.

The following prices apply to 35 mm. duplicates from 35 mm. or Bantam originals. Prices apply to *each* original submitted. If the same original is submitted for additional duplicates at a later date, it will be treated as a new order.

35 mm. Kodachrome Duplicate:

1st Duplicate	$ .55
2nd Duplicate	.50
3rd Duplicate	.45
4th-10th Duplicate, each	.24
11th-50th Duplicate, each	$ .21
Minimum charge per order	1.00

Originals submitted for duplicating may be mounted or unmounted; duplicates will be returned in Kodaslide Ready-Mounts. They can be copied in sequence on film strips at the price of the first duplicate for each frame in the strip, if the order indicates that this service is wanted.

35-mm. reductions from all listed sizes of Kodachrome Professional Film originals (except 45 x 107 mm. and 6 x 13 cm.) can be made at the above prices. These 35 mm. duplicates from Kodachrome Professional Film originals can be copied in sequence on film strips at the same prices if the originals are all of the same size.

From Kodachrome Professional Film transparencies, duplicates can be made as follows:

1. Duplicates from all listed sizes except 45 x 107 mm., 6 x 13 cm., and 11 x 14 in.
2. Enlarged Duplicates from all listed sizes except 45 x 107 mm. and 6 x 13 cm., from Retina and Bantam up to and including 5 x 7 in., to all listed sizes. 11 x 14-inch enlargements cannot be made from 8 x 10-inch originals.
3. Reduced Duplicates from all listed sizes except 45 x 107 mm. and 6 x 13 cm. to any listed size 5 x 7-inch or smal-

ler. 8 x 10-inch reductions cannot be made from 11 x 14-inch originals.

Prices on this work are governed by the size duplicate made and apply to each original submitted. If the same original is submitted for additional duplicates at a later date, it will be treated as a new order.

	1st Duplicate	2nd-12th Duplicate, each	Over 12 Duplicates, each
2¼ x 3¼ –	$ 3.50	$ 1.05	$ .90
2½ x 3½ –	3.50	1.05	.90
3¼ x 4¼ –	4.00	1.35	1.15
4 x 5 – –	5.00	1.65	1.40
5 x 7 – –	6.50	2.65	2.20
8 x 10 –	10.00	5.25	4.40
11 x 14 –	17.50	10.00	8.30
6.5 x 9 cm.	3.50	1.05	.90
9 x 12 cm.	5.00	1.65	1.40

Kodachrome Book:

"Professional Kodachrome Photography" is a new 32-page booklet on the commercial use of Kodachrome Professional Film describing the various factors concerned with color rendering, both outdoors and in the studio, also what lenses can be used and how to test them. Proper lighting technique is explained, also the use of photoelectric meters, and the use of the Eastman Color Temperature Meter.

The character of Kodachrome most suitable for reproduction is described, and instructions for obtaining it are included. This booklet outlines the service for making duplicates from Kodachrome originals, and how to make separation negatives from Kodachrome originals.

Several reproductions from Kodachrome are included. Priced at 25 cents per copy.

Color Corrected Lenses:

THE making of color separation negatives from Kodachrome transparencies requires lenses which will produce images of equal size in each of the three primary colors. When a lens fails to have this property, the aberration is termed "chromatic difference of magnification" or, more commonly, "lateral color."

The 78-mm. lens on the Kodak Miniature Enlarger and the 7½-inch lens on the Eastman Auto-Focus Enlarger are now adjusted in manufacture to correct this chromatic difference of magnification. Lenses which have been so corrected are indicated with the letter "C" following the serial number. Some of the first 78-mm. lenses so treated were marked with a small red dot on the rear lens cell.

Both the 78-mm. lenses on earlier Kodak Miniature Enlargers and the 7½-inch Kodak Projection Anastigmat lens on the Eastman Auto-Focus Enlarger Model B can be adjusted at the factory without returning the enlargers, although the lens for the Eastman Auto-Focus Enlarger will have to be refocused by the adjustable cam.

A charge for correcting these lenses has been established as follows:

78-mm. lens for the Kodak Miniature Enlarger – –	$4.50
7½-inch lens for the Eastman Auto-Focus Enlarger Model B – – – – –	7.00

Viewing Folders:

FOLDERS for showing and viewing transparencies from Kodachrome Professional Film are now available in four sizes. These folders consist of a cover and back with a center section into which the transparency may be inserted. They are supplied at $5.00 per package of 25 in the following sizes: 3¼ x 4¼; 4 x 5; 5 x 7; or 8 x 10.

Print Dryers

EASTMAN PROFESSIONAL PRINT DRYER, MODEL B

THIS all-metal, all-electric dryer dries 200 single- or double-weight 8 x 10 prints, or 50 18 x 22 enlargements without curl in an hour and a half. Occupies but 20 inches x 25 inches floor space.

A 750-watt space heater warms air which a 10-inch fan blows through fifty drying units. The latter consists of a corrugated board, a thin cardboard, a linen-faced blotter on which prints are placed and a plain blotter. Drying units rest on a concave base so that prints are dried with a backward curve.

Fan and heater are raised or lowered to conform to the stack of drying units, concentrating heat only on units actually used.

Price, complete with Motor (specify A.C. or D.C.), 10-inch Fan, Space Heater, Control Knob for fan speed, and Electric Cable – – – – – $110.00

PAKO VERTICAL DRYER

THIS machine handles satisfactorily single- and double-weight semi-matte prints, as well as enlargements, either portrait or commercial, without risk of change of tone. After being automatically blotted, the prints are conveyed by twin aprons around a heated column, and, touching no metal, are subjected to uniform heat which is thermostatically controlled.

Drying time is approximately 12 minutes, after which prints are deposited in a tray, coming out comparatively free from cockle and wave.

Capacity approximately 300 8 x 10 or 1,000 post-card size prints per hour. Stand is 7½ feet high; base measures 30 inches wide by 18 inches deep.

Price, with A.C. or D.C. Motor—Gas Heat – – $285.00

Extended Payments if Desired or 10% *Cash Discount*

EASTMAN KODAK STORES

PRECAUTIONS THAT PAY

TO a person who looks for perfection in a photograph, nothing is more distracting than specks, spots, or stains on either negatives or prints. If negatives can be kept clean, there should be no difficulty in making clean prints, but one must wage a constant war on dust and dirt. It is worth the trouble because the prevention is much easier than the cure.

A few particles of hypo, potassium ferricyanide, Elon, potassium permanganate or sodium sulphide dust, carelessly sifted into the workroom, where they can settle on negatives or prints, will cause an endless amount of trouble.

If the spot is on the negative, it requires painstaking work to remove it, and if the job isn't a good one there will be a spot on each print, which multiplies retouching.

Here are the remedies. Chemicals should be stored and mixed in a room entirely separate from developing, printing and drying rooms. In this connection Eastman Prepared Developing Powders are particularly valuable since they make it unnecessary to store opened packages of chemicals. In addition, of course, they prevent the danger of inaccuracy in mixing, deterioration is eliminated, and by their use much time in compounding formulas is saved.

Scales and graduates should be kept scrupulously clean. Separate wooden paddles should be used for each solution mixed, and these and stirring rods and mixing vessels should be carefully washed after each using. Allow stock solutions to stand for a few hours after mixing, and then remove any scum by skimming the surface with a clean strip of blotting paper.

Chemical dust, which causes spots, may arise from the spilling of dry chemicals which subsequently crystallize on drying. This last is the most dangerous, because walking over the floor stirs up the dust which is carried by currents of air into all parts of the studio. Be especially careful that hypo solution is not allowed to drip on the floor. Floors should be mopped at least once a week and chemical mixing benches washed after use.

A necessary precaution is the regular washing of cloth which is used on drying stretchers. This will avoid many of the annoying stains on prints, only one of which may make an important order short. The cabinet in which negatives are dried will be free from dust if it is enclosed with cheesecloth.

Developing tanks should be cleaned thoroughly before filling with a new solution. This is important but is not always done. If you use hard rubber tanks, scrub them thoroughly with a wire brush and sterilize them occasionally. This is to prevent bacteria, from the water, collecting on the tank and reacting with the sulphite in the developer to produce fogging of films.

An excellent cleaning solution for steel enamel trays or stoneware tanks may be prepared by dissolving

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3 ounces of potassium bichromate in 32 ounces of water, and adding slowly, with constant stirring, 3 ounces of Sulphuric Acid C.P. (E. K. Co.). (Caution: Sulphuric acid must be handled with care as it is very corrosive. Be sure to add the acid to the bichromate solution; never the bichromate or water to the acid because the solution will boil and may spatter on the hands or face, causing serious burns.)

This solution will remove developer oxidation stains, silver stains, and some dye stains. Only a small amount of solution is needed to clean a tray or tank and its action is almost instantaneous. After cleaning, trays or tanks should be washed thoroughly to remove all traces of the cleaning chemicals.

If you will take the precautions we have suggested, your negatives and prints will be cleaner, and you will avoid much of the tedious work of correcting faults which might have been avoided. You will not only save time and labor, but you will find a keen satisfaction in knowing that you have done your work so well that corrections have been unnecessary.

Majestic Spotlights

MAJESTIC HOME PORTRAIT SPOTLIGHT

THIS lamp is suitable for home portrait or studio use. It is of the focusing type with an adjustable lamp socket, and takes either 500-watt T20 Mazda or No. 1 Photoflood Lamp.

Has 4½-inch ground and polished condenser, and the double-walled lamp house is well ventilated. Furnished with 10-foot collapsible metal stand.

Complete with Stand, 10 feet of Cord and Switch, no lamp – – – – – $22.50

MAJESTIC 1,000-WATT SPOTLIGHT

A POWERFUL focusing spotlight, taking either 1,000- or 2,000-watt* prefocused Mazda lamps. Has a double wall, well ventilated lamp house with 8-inch condenser, telescopic stand, 25-foot cable, slip connector, and is furnished with two color frames.

Available with either of two bases: an 18-inch round, standard base, or a tripod, rubber caster base, as illustrated, which can be moved more readily over rugs and carpets.

Complete with 8-foot Round Base Stand, no Lamp – – – – – – – $57.50
Complete with 8-foot Studio Caster Base Stand, no Lamp – – – – – 67.50
*Requires Pyrex condensor in place of regular one. Extra, $10.00.

Extended Payments if Desired or 10% Cash Discount

EASTMAN KODAK STORES

HOT WEATHER PRECAUTIONS

DURING the extremely warm weather encountered at this season of the year in many parts of the country the water supply is very warm. Under such conditions it is necessary, for the sake of good photographic results, to take a few processing precautions.

Regardless of the fact that present-day film and plate emulsions are physically hardened, it is not possible to secure negatives of the finest quality with extremely warm developers. Chemical action varies greatly with the change in temperature of developing solutions, and it has been definitely determined that 65° F. is the ideal temperature for best results.

Film Developing

If you develop in a tray, set the tray in a larger tray of ice water to cool the solution. If you develop in a tank, build a water jacket around it and keep this filled with cold water. If the tap water is not cool enough, fill the water jacket with ice or ice water. Above all, don't guess at temperatures. Use a thermometer and keep the developer as near 65° F. as possible.

The Rinse Bath

After development has been completed, the films should be rinsed for about 5 seconds in water and then placed in the SB-3 Chrome Alum Hardening Bath. (This bath is made by dissolving 1 ounce of potassium chrome alum in 32 ounces of water.) Freedom from stain formation is assured, especially under hot weather conditions, by using this bath after the water rinse. Agitate the negatives for a few seconds when first immersed in this hardener. This prevents the forming of a chromium scum which is very difficult to remove. If negatives have been rinsed, the potassium chrome alum is sufficiently acid to neutralize any alkali carried over from the developer. Negatives should be taken directly from the hardening bath and placed in a hardening fixing bath such as the F-5.

Fixing

It is folly to use old fixing baths in hot weather. Make up a fresh fixing as well as a fresh hardening bath for each day's work. If your fixing tank is much larger than is necessary for a day's work, buy a small tank, especially for hot weather, so that you can make a fresh solution each day.

If you use a fresh cool fixing bath, and fix for double the length of time it takes your negatives to clear, they may be washed for ten or fifteen minutes in running water and you may feel quite sure that the fixing chemicals have been eliminated.

Film Washing

In a properly constructed washing tank, the fixing chemicals in the gelatin will be halved in every two minutes. In six minutes, therefore, seven-eighths of the chemicals have been removed, and in ten or fifteen minutes the amount of fixing chemicals in the gelatin is negligible. This

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rule does not work, however, if the negatives have not been thoroughly fixed in a fresh solution.

It is important that negatives be dried in as cool a place as can be found, and where there is a good circulation of air. In very warm weather, it is advisable to use an electric fan.

Print Processing

The same rules will apply to the processing of prints except that the developing temperature should be 70° F. and the Acid Rinse Bath SB-1 should be used directly after developing. Sixty-four ounces of this bath may be used for sixty 8 x 10 prints or their equivalent in other sizes.

The temperature of the fixing bath should never exceed 70° F., and sixty-four ounces of the F-1 Fixing Bath will fix approximately sixty 8 x 10 prints or their equivalent in other sizes.

It is a real economy to use just the amount of fixing bath required for a batch of prints and then to throw it away. One cannot afford to take the chance of delivering improperly fixed prints that will eventually deteriorate. Take all of these precautions and you will have nothing to worry about, so far as the quality of your work is concerned.

Eastman Vignette Holder

WITH this device you can make vignetted portraits, the soft shadings of which have strong appeal, especially for women.

The Eastman Vignette Holder, made of dull-nickeled steel, is adjustable horizontally and vertically and in addition the jaws holding the vignette are mounted on a ball-and-socket joint. A standard vignette, 11½ x 14½ inches, of buckram mounted on a card with an oval cutout is regularly supplied and may be used for both 5 x 7 and 8 x 10 pictures. Vignette blanks which may be cut to design are also available.

Eastman Vignette Holder, complete with one Eastman Standard Vignette	$12.00
Eastman Vignette Blanks, each	1.00

Cash Discount 10%

EASTMAN KODAK STORES

A Lens for "Pan" Materials

COOKE ANASTIGMAT *F*.6.3, SERIES XIV

THE value of panchromatic materials to the commercial photographer is enhanced by this objective which has been designed especially for use with such materials.

Assisted by the fact that present-day, fast panchromatic emulsions do not require the large apertures generally associated with portrait lenses, it was possible to create the Series XIV, which is of the three-glass type and an intermediate between Portrait and Process Lenses.

It focuses all colors with critical sharpness and uniform size from infinity to an image one-fourth the size of the object—at this range the color corrections are maintained so as to give splendid results in color separation work. For close-up color separations, and copying, Cooke Process Lenses should, of course, be chosen.

The Series XIV is excellent for studio use, especially in group work and can be employed with all types of sensitive photographic material.

Price in barrel with Iris Diaphragm

13″	8 x 10	$154.00
16½″	11 x 14	188.75
21″	14 x 18	270.50

Let us send you one of these lenses on ten days' trial

EASTMAN KODAK STORES

FLUORESCENT LIGHT

ONE of the most interesting photographic developments of the last year has been the introduction of the fluorescent lamp by the General Electric Company. This new form of lamp is of great importance because, for the current consumed, it produces more effective illumination than any lamp available for photographic use. In addition a cool light is produced providing comfortable working conditions for both sitter and operator.

The fluorescent lamp is in the form of a tube, at present available in 18-, 24-, 36-, and 48-inch lengths. The inside of the tube is coated with fine fluorescent crystals, the nature of these crystals determining the color of the light. A white and a daylight type are the only two of interest to photographers.

The tubes are filled with a gas and each tube is equipped with an electrical device, known as a reactor, which is a sort of self-starter for the lamp. When the tubes are used in a lighting fixture the reactors are located on the outside.

The daylight fluorescent tube gives off a light having a bluish hue, but there is no glare. You can look directly into the light without squinting, and it is so soft that it does not have to be screened. The light is practically cold. With lamps only a few feet away the subject feels no heat from them. The lamp tube becomes warm but you can put your hand on it without discomfort.

The peculiarity of the fluorescent light that is most remarkable, and extremely deceiving, is its great actinic value. Excellent negatives have been made on medium speed film in less than a second with 60-watts of fluorescent light, the lamps being quite close to the subject. While this was done as an experiment, it is entirely practical, as there is no glare or heat to give discomfort to the sitter.

The manufacturers of studio lighting equipment are feverishly working upon various types of fluorescent lamp fixtures for studio work, but a number of photographers became so enthused over this new light that they improvised reflecting equipment, or had it made to special order, and are now using it.

Fluorescent light will undoubtedly become very popular when its characteristics are more generally known and suitable equipment is available. The very fact that 600 watts of fluorescent light is equal to over 6,000 watts of Mazda light, and will give fully timed portrait negatives in 1/25 second, is quite enough to make this new light popular.

Photographers seem to agree, too, that the fluorescent light is of a much more desirable quality. With panchromatic materials it gives the portrait quality obtained with such materials when used with daylight. Skin texture and tone gradation are excellent and it gives fine pick-up in highlights and good shadow detail.

Much experimental work is yet to be done before definite information can be given as to the effect of this new light upon the various types of sensitive materials. Photographers will be advised of any developments that will make this new form of light more adaptable to photographic use.

NEGATIVE ON EASTMAN
PORTRAIT PANCHROMATIC FILM

SUMMER EVENINGS *Present a Wealth of Opportunities for* SNAPSHOTS AT NIGHT WITH EASTMAN HIGH SPEED FILM

THE extremely fast Kodak Super-XX Film, featured in Snapshots-at-Night Assortment No. 453, makes night picture taking just as easy and equally as fascinating in summer as in winter. About four times as fast as ordinary film, Kodak Super-XX produces fine snapshots at night indoors, on porches, wherever light sockets are available.

Snapshots-at-Night Lighting Kits contain the necessary lamps, reflectors, and instructions, and retail at only 75 cents. The 453 Assortment contains six Lighting Kits and thirty rolls of the fast-selling sizes of Super-XX Film. Be sure your dealers have this assortment, and that they encourage summer snapshots at night. Assortment details below.

No. 453 ASSORTMENT CONTAINS:

Thirty rolls of Kodak Super-XX Film as listed below... six Snapshots-at-Night Kits...and Counter Displayer (illustrated at left) which holds three of the Kits at one time and takes up but 10½ x 11 inches of counter space. Snapshots-at-Night Kits each contain two Kodak Handy Reflectors, Model C (15c a pair, retail), one No. 1 (20c retail) and one No. 2 (40c retail) Mazda Photoflood Lamp—for a unit value of 75c. This price does not include the Kodak Super-XX Film which the clerk adds and charges for at the time of sale.

6 rolls No. XX127 (Super-XX) Kodak Film @ 30c	$ 1.80
6 rolls No. XX120 (Super-XX) Kodak Film @ 35c	2.10
6 rolls No. XX620 (Super-XX) Kodak Film @ 35c	2.10
6 rolls No. XX116 (Super-XX) Kodak Film @ 40c	2.40
6 rolls No. XX616 (Super-XX) Kodak Film @ 40c	2.40
6 No. 1 Mazda Photoflood Lamps @ 20c	1.20
6 No. 2 Mazda Photoflood Lamps @ 40c	2.40
6 pairs Kodak Handy Reflectors, Model C, @ 15c a pair	.90
Total retail value	$15.30
Suggested distributor's price to retailer	10.20

No charge for 25 Snapshots-at-Night Instruction Leaflets or Counter Displayer.

Order from Your Usual Source of Eastman Supplies

EASTMAN KODAK COMPANY, Rochester, N. Y.

PROTECTION PLUS

THE finest chemicals—Eastman Tested—plus accurate compounding, make Eastman Prepared Developer Powders the safest, most convenient, and most economical protection for processing of films, plates, and papers. Order these prepared developers—packed in tin, always fresh. Eastman Kodak Company, Rochester, N. Y.

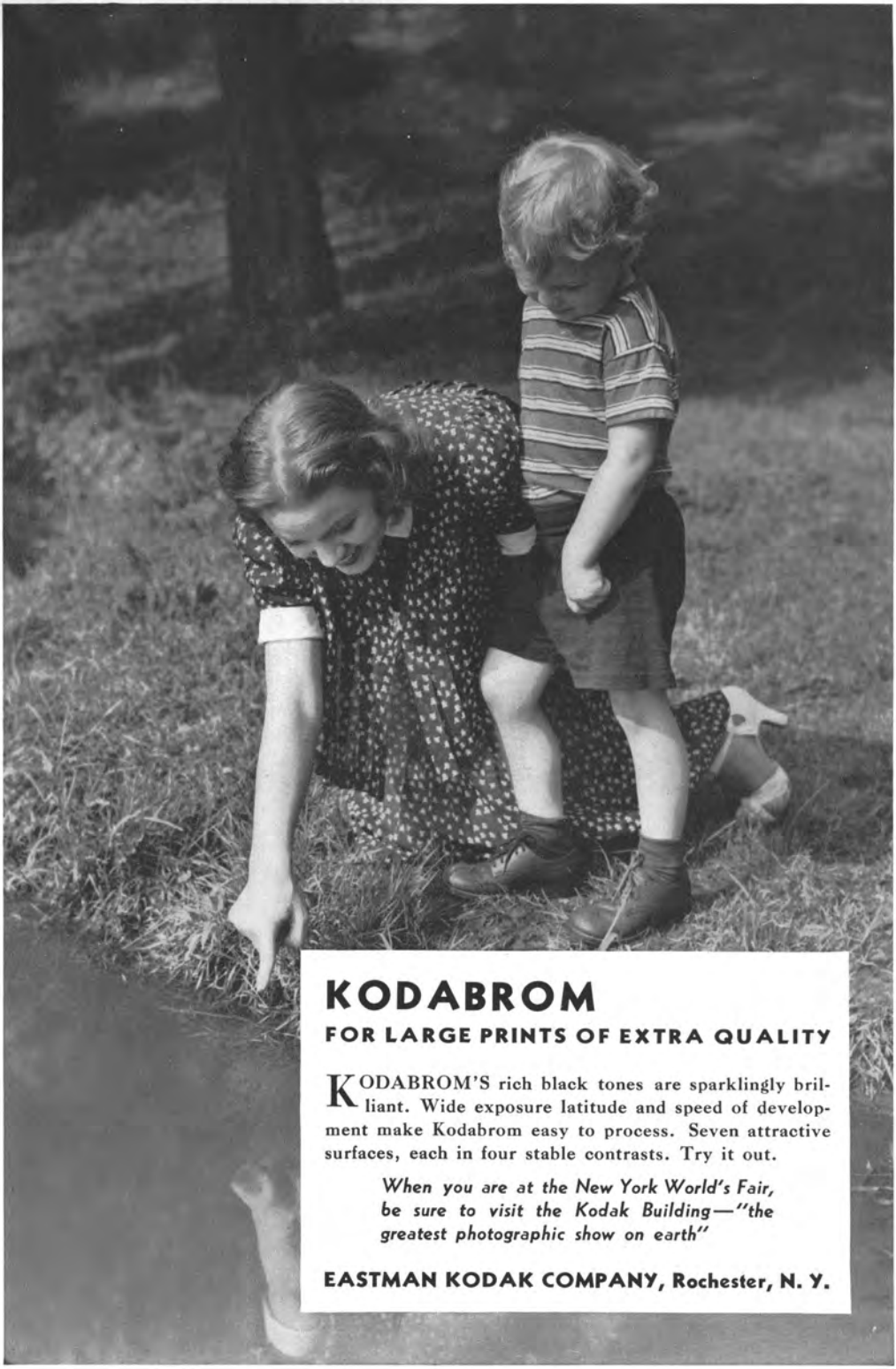
Specify

EASTMAN **TESTED CHEMICALS**

Ideal for News and Sports Photography

EASTMAN Super Ortho Press...more than three times the speed of Ortho Press...is the ideal film for news or sports photography. It has fine grain, excellent gradation quality, develops rapidly, is physically hardened, and may be inspected during development. Try it for better outdoor or indoor shots. Eastman Kodak Company, Rochester, N. Y.

EASTMAN **SUPER ORTHO PRESS**
FOR BETTER COMMERCIAL OR NEWS PICTURES



KODABROM

FOR LARGE PRINTS OF EXTRA QUALITY

KODABROM'S rich black tones are sparklingly brilliant. Wide exposure latitude and speed of development make Kodabrom easy to process. Seven attractive surfaces, each in four stable contrasts. Try it out.

When you are at the New York World's Fair, be sure to visit the Kodak Building—"the greatest photographic show on earth"

EASTMAN KODAK COMPANY, Rochester, N. Y.

For LARGER SALES *of Bigger Prints*

RICHNESS and warmth of tone, and a fine scale of gradation give the large print on Vitava Opal a quality that often surpasses that of the finest contact print. This explains the wide use of Opal, and the large sale of Opal enlargements by leading photographers. Eastman Kodak Company, Rochester, N. Y.

VITAVA OPAL PAPER

FOR ENLARGEMENTS OF CONTACT PRINT QUALITY